

Muz 26255 III

φ J.C.
march '83



3

SALUT À PESTH.

MARCHE HONGROISE.

H. KOWALSKI.

Mouv.^t de Marche.

Piano.

f energico.

f

f

f

rit.

Ped

Ped

Ped

Ped

1086

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8.

ff con bravura.

f vivo.
Ped

This system contains the first two measures of the piece. The first measure features a series of chords in the right hand and single notes in the left hand. The second measure begins with a dynamic marking of *ff con bravura.* and includes a triplet of eighth notes in the right hand. The system concludes with a *f vivo.* marking and a pedaling instruction.

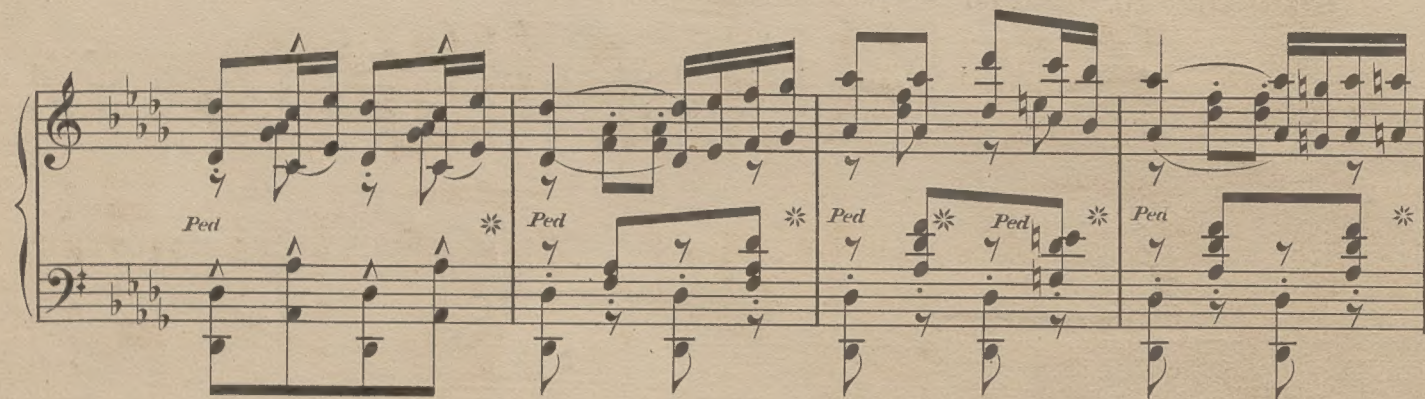


f
Ped

piu mosso.
Ped

3

This system contains measures 3 through 6. Measure 3 has a forte (*f*) dynamic and a pedaling instruction. Measure 4 includes a triplet of eighth notes in the right hand. Measure 5 marks the beginning of a *piu mosso.* section. The system ends with a triplet of eighth notes in the right hand.



Ped

Ped

Ped

Ped

Ped

Ped

This system contains measures 7 through 12. It features a continuous pattern of chords in the right hand and single notes in the left hand, with frequent pedaling instructions. The dynamics are maintained at a high level.



Ped

Ped

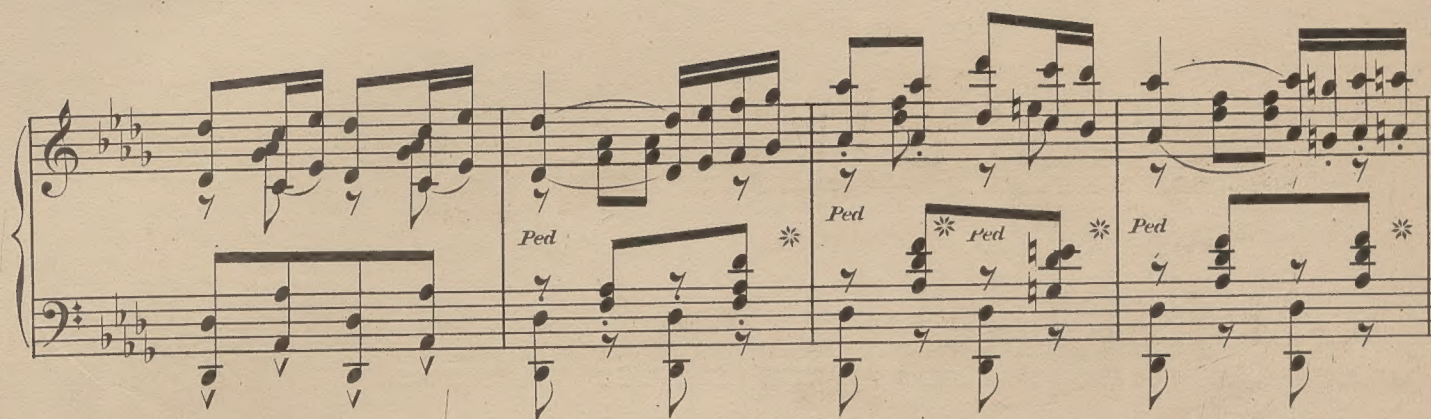
Ped

Ped

Ped

Ped

This system contains measures 13 through 18. It continues the pattern of chords and single notes with frequent pedaling. The system concludes with a final chord in the right hand and a single note in the left hand.



The first system of musical notation consists of two staves. The upper staff features a series of eighth-note chords, while the lower staff provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped' markings and asterisks at the beginning of measures 2, 3, and 4.



The second system continues the musical piece. The upper staff has a more complex texture with many beamed notes. The lower staff continues with a steady accompaniment. Pedal markings are present at the start of measures 2, 3, and 4.



The third system shows further development of the musical themes. The upper staff includes some sixteenth-note passages. The lower staff maintains its accompaniment role. Pedal markings are used at the beginning of measures 2 and 3.



The fourth system is the final one on the page. It features dense chordal textures in both staves. Pedal markings are placed at the beginning of measures 2, 3, and 4.

The image shows a musical score for the song "Lied der Nacht" by Franz Schubert, Op. 94, No. 1. The score is in G major, 3/4 time, and consists of two systems. The first system shows the piano introduction with a forte (f) dynamic and a "Ped" (pedal) marking. The second system continues the piano part with a "Ped" marking and a "3" (triple) marking. The vocal part enters in the second system with a "Ped" marking and a "3" (triple) marking.

The image shows a page from a musical score for 'The Swan' by Charles Debussy. The score is written for piano and voice. The piano part is on the left, and the vocal part is on the right. The piano part includes a 'cresc.' marking and a 'Ped' (pedal) instruction. The vocal part is marked 'cresc.' and 'Ped'. The score is written in G major and 3/4 time. The piano part features a complex, arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The vocal part consists of a single melodic line. The score is written in French.

A musical score for a piano piece titled "The Rose Tree". The score is written on two staves, both in treble clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line includes chords and single notes. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

leggiere.

mf

1086

The first system of musical notation consists of four measures. The treble clef staff features a complex texture of sixteenth-note chords, while the bass clef staff provides a harmonic foundation with eighth-note chords and rests.

The second system continues the musical piece with four measures. The treble clef staff maintains the intricate sixteenth-note chordal texture, and the bass clef staff continues with its rhythmic accompaniment.

The third system contains four measures. The treble clef staff shows a continuation of the sixteenth-note chordal patterns. The bass clef staff concludes the system with a final chord and a whole rest.

The fourth system consists of four measures. The treble clef staff features a melodic line with eighth notes and sixteenth-note chords. The bass clef staff provides a steady accompaniment. The system concludes with a double bar line.

pp due pedale e delicatmente.

8.

The first system of musical notation consists of four measures. The treble clef staff features a complex melody with many beamed sixteenth and thirty-second notes, including triplets. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The key signature has three sharps (F#, C#, G#).

8.

The second system continues the piece with four measures. The treble staff maintains its intricate melodic pattern. The bass staff includes dynamic markings, with 'ff' (fortissimo) appearing in measures 6 and 8. The key signature remains three sharps.

8.

The third system contains four measures. The treble staff shows some notes with 'x' marks, possibly indicating corrections or specific performance techniques. The bass staff continues with a steady accompaniment. The key signature is three sharps.

8.

The fourth system consists of four measures. The treble staff features a series of beamed notes, some with accents. The bass staff has a more active line with frequent eighth notes. The key signature is three sharps.

8.

The fifth system contains four measures. The treble staff has a melodic line with some notes marked with 'x'. The bass staff includes a 'cresc.' (crescendo) marking in measure 19. The key signature is three sharps.

8.

First system of a piano piece. The right hand features a rapid, ascending and then descending scale-like pattern of eighth notes. The left hand plays a series of chords and single notes. Dynamics include *f* (forte) in the first measure, *p* (piano) in the second, and *p misterioso.* (piano mysterious) in the third.

8.

Second system of the piano piece. The right hand continues with dense, rapid chordal textures. The left hand has a melodic line with some chromaticism. Dynamics include *cres* (crescendo), *cen* (crescendo), *do poco* (a little), *f* (forte), and *à poco.* (a little).

8.

Third system of the piano piece. The right hand maintains the dense chordal texture. The left hand features a melodic line with some chromaticism. Dynamics include *mf* (mezzo-forte).

Fourth system of the piano piece. The right hand continues with dense, rapid chordal textures. The left hand has a melodic line with some chromaticism. Dynamics include *sf* (sforzando) and *f* (forte).

cresc.

f

ff

fortissimo sino alla fine.

ff e grandioso.

Ped

Ped

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First system of musical notation, measures 1-4. The system consists of a grand staff with a treble and bass clef. The music is in a minor key, indicated by three flats in the key signature. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Pedal markings ('Ped') are present in measures 2, 3, and 4, with asterisks indicating specific pedal points. A dynamic marking of *ff* (fortissimo) appears at the beginning of measure 4.

Second system of musical notation, measures 5-8. The system continues the musical piece with similar notation and accompaniment. Pedal markings ('Ped') are present in measures 6, 7, and 8, with asterisks indicating specific pedal points. The right hand continues with chords and single notes, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 9-12. The system continues the musical piece. A bracket with the number '8' is placed above the first measure of this system. Pedal markings ('Ped') are present in measures 10 and 11, with asterisks indicating specific pedal points. A dynamic marking of *f* (forte) appears at the beginning of measure 12.

Fourth system of musical notation, measures 13-16. The system continues the musical piece. Pedal markings ('Ped') are present in measures 14, 15, and 16, with asterisks indicating specific pedal points. Dynamic markings of *f* (forte) and *ff* (fortissimo) are present in measures 14 and 15 respectively. The system concludes with a final chord in measure 16.

1086.

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THEORETICAL.

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